

● An Independent British Story-Strip Magazine

Escape

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MAGAZINE

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HUNT EMERSON COMEDY • JOOST SWARTE IRONY

ESCAPE

MAGAZINE

ISSUE THREE

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COVER: CHRIS LONG

△ MACRO TO MICRO

Caution — do not approach this magazine with any preconceived ideas. For a start, you may be surprised to know that Story-Strips are as international as Cinema or Pop Music. Successful artists and writers are mobile, going where opportunity takes them. Some go abroad, like Brian Bolland, John Bolton, Dave Gibbons and Alan Moore to the States and Keith Watson and Don Lawrence going Dutch. Others come to this country, like Carlos Ezquerro from Spain, now a popular Judge Dredd artist, and Oscar Zarate from Buenos Aires interpreting Shakespeare. Wherever they travel, their style and ideas go with them, adapted from country to country. They move through a network of publishers who trade in comics, bandes dessinées, manga, fumetti, tebeos and cartoon-strips. This is no small scale operation. Last year the French public bought 22 million B.D. albums and the Japanese buy 1.2 billion manga every year. To ignore this internationalism or to concentrate solely on the superhero genre is to isolate you from the exciting variety Story-Strips have. And ESCAPE has barely started!

From the frontiers of high-powered international publishing we turn to Britain's small press. In households all over the country the next generation of Story-Strip artists and writers are doing-it-themselves, producing photocopy magazines to see their efforts in print. From a two thousand page epic drawn in Tokyo to five copies of a mini-comic drawn in a Liverpool sitting room, they each deserve credit and the best will get it. Many of the ESCAPE Artists come from the British small press and ESCAPE is an anthology of their short Story-Strips.

Stories don't have to be plots; 'plot' is a small piece of land. They can also be a telling of an event, whether true or fictitious, an account, a narration, an anecdote or joke, a report or rumour, a falsehood or a fib, a history or Romantic legend; every Story-Strip has its own terms. ESCAPE seeks to present contemporary British stripwriters, individuals who are aware of what's around them — sometimes with a sense of wonder in everyday life but always with Story-Strips that do not sacrifice insight, humour and well-observed characterisation for the sake of naive plotting and safe cliché devices. This is what will bring comics out of the Dark Ages; writers and artists aware of the 'Real World' creating Story-Strips for today. This issue introduces Chris Long, Ed Pinsent and Savage Pencil. More to come.

Your many letters and returned **Review Panels** have been critical and encouraging — thank you. Your suggestions are helping to shape future issues of this guide to Story-Strips worldwide.

If you like ESCAPE, tell your friends. If you don't, tell us!
Avoid the tripe-trap! Think eclectic!



NME

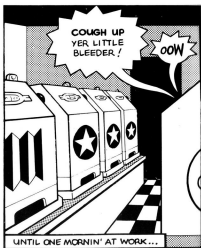


Ronald was new in town. He'd yet to learn that a weekly read of *New Musical Express* might prove a useful guide to easier assimilation among local sub-cultural life-forms.

NME

Buy one and live.

WIDEBOYS!





ANYWAY - WHEN TERRY TURNED UP
THE NEXT FRIDAY, I FELT GUILTY
FER NOT FOLLOWIN' 'IM DOWN THE
ROAD AFTER THE BIG BUST UP...

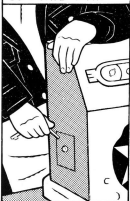


YOU LITTLE
CREEP!

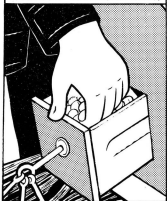
HIYA
TERRY..



SO I GAVE 'IM ...



A COUPLA 'UNDRED WEIGHT...



..TO TIDE 'IM OVER..



TA, I'M
GLAD TO BE
RIDDER THIS PLACE
I CAN TELL
YER.



VERY SOON 'E APPEARED **REGULAR**
AS CLOCKWORK, ALWAYS MAKIN'
ME FEEL **BAD** ABOUT WHA' APPENED
- AN' ME TOO SOFT T' SAY **NO**.



OK. AT THE START I THOUGHT: **WHY WORRY?** KIP NEVER MISSES THE ODD QUID, BUT THEN WHEN TERRY LET ON THAT HE'D **REFUSED** KIPPER'S OFFER OF HIS OLD JOB BACK - THAT PUT THE BOOT IN IT FOR ME...



HIYA KEV, MI OL' SON.



NO TERRY - FIND YOURSELF ANOTHER MUG



YOU TIGHT FISTED BASTARD!

BUT I NEVER SHOPPED 'IM - HE GOT IT ALL WRONG



SUDDENLY

C.I.D.

I'D BEEN A BIT **THICK**. OUR TERRY 'AD BEEN TORMENT-
-ING **DOZENS** OF 'MATES' AROUND KIPPER'S ARCADES



I'LL 'AVE YOU-YER WANKER!

AN' RAKIN' IN THE BENEFITS...



SO TONIGHT, I WAS STUPID ENOUGH TO 'AVE MY PINT IN 'THE CRITERION' AND GUESS WHO...



The
END

Popular Graphics



▲ **The Cramps'** T-shirt artist Kris Guidio has drawn a new hardcover book, **Savoy Dreams**, which includes strips starring the group reprinted from **Next Big Thing** and others fanzines plus two colour oil paintings, from New Savoy Books. Kris also has plans to work for Red Circle Comics in the States next year.

● **Ever Meulen** has a set of five colour postcards distributed via Titan and a new large-format collection of his work published by Futuropolis, Paris.



▲ **The Residents'** stageshow, seen this summer in Britain, is out in strip form by **Heavy Metal's** Matt Howarth. Order **Das Komix Der Zwei Stadte** (A Comic of Two Cities) for \$2.00 postpaid from Howski Studios, PO Box 804, Langhorne, PA 19047, USA.

● **The Fosdyke Saga** on Radio 2. An epic Northern saga of tripe and men adapted by the prolific Bill Tidy, aided by John Junkin. 5.00 pm Sundays. Truly British!

● **SNOOPY** the Musical — for those of you that missed it! Charles Schulz's beagle on stage at the Duchess Theatre, London. Does this kind of thing really work?

● **Corto Maltese**, Hugo Pratt's Romantic adventurer, leads off in his own new quarterly magazine in French from Casterman.

● **Anthony Price**, fashion designer to the glitterati and remembered for Roxy Music clothes in the seventies and today designing for Bowie and Paul Young amongst others, takes at least some inspiration from reading lots of DC superhero comics.

● **RAW's** artists are on show in Japan, where Panter's **Jimbo** book has sold 9,000 copies. The Japanese sure pick up on things quick!

● **EAGLE** Annual 1984 has 'Dan Dare' cover and strips by Oliver Frey — surprising to find HIM there!

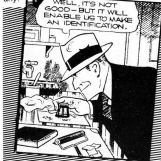
● **Angouleme**, France's main International BD Salon or Convention takes place on January 26th to 29th, and Book Fairs including BD happen in Brussels in March and Paris in April. More details later.



▲ **Serge Clerc** was in London recently to design the sleeve of Carmel's album — apparently he likes her and her music a lot. His characters 'Phil Perfect and Sam Bronx' star in a new album (book, this time) **Night of the Mocambo** (La Nuit du Mocambo) from Humanoides Associates. They will also have their own French TV series mixing new illustrations with live action, like the **Jane** adaptation on the BBC. And on top of all that a party was thrown at New York's Danceteria for Serge on his first visit to the Big Apple.

● **DOG's** Andy Johnson and Ollie Howard are drawing regularly for **SOUNDS** and Ollie's Dad, John, will be illustrating Shakespeare's 'Twelfth Night' for Oval Projects.

● **Nick Heyward's** 'secret' cartoon career — he's drawn a strip called 'The Family' but only for a Japanese Rock mag. Sorry we can't show you any!



▲ The chisel-chinned **Dick Tracy** is being played by Warren Beatty in a \$15 million movie due next year directed by Walter Hill of 'The Warriors' and '48 Hrs' fame. Created by Chester Gould in 1931, **Dick Tracy** was the first true-to-life strip detective, bringing to justice a bizarre gallery of criminals.

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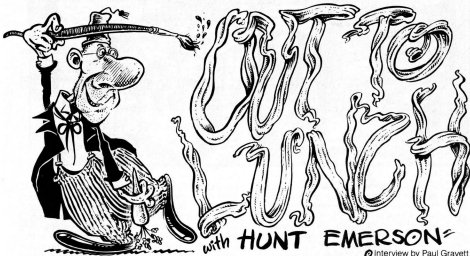
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WILD SELF
ANDY DOG



Hunt Emerson has been involved with underground and alternative comics practically since they began in Britain. From his strips in the early Seventies, he went on to help launch **Ar-Zak**, the publishing arm of the Birmingham Arts Lab Press, who put out **Streetcomix** and other fine magazines from 1976 to 1978. Nowadays Hunt works with Tony and Carole Bennett on **Knockabout**, this country's leading underground and he's drawing two-page 'Firk in the Cat' strips for **Fiesta**.

Meanwhile his illustration work has stretched far beyond the comic field, appearing in **Melody Maker**, **Radio Times** and a whole host of biking magazines. He's drawn everything from bikes and boats to videos and computers. To many he is best known for his designs for The Beat, whose bee-hived 'Beat Girl' Hunt based on a photo of a Jamaican teen dancing to Prince Buster's ska music from the sixties.

I eventually found Hunt's place on the outskirts of Birmingham. We joined his friend Bridget for a vegetarian lunch of pepper cheese in wholemeal bread in their blue-and-yellow paint-spattered kitchen. There I also met Hunt's real life cats-Titus, Catatonix and Dogmatix (those last two familiar names to **Asterix** readers!) Afterwards we chatted in his upstairs workroom overlooking the street.

P: You're a Newcastle lad — what comics did you read as a kid?

H: I read the **Eagle**, and I read **Look and Learn** for the educational stuff but then I stopped. They didn't make a big impression on me, though I did know the early **MAD** paperbacks with Jack Davis, Wally Wood, Bill Elder — me and my brother used to read them avidly. They were definitely an inspiration when I did start drawing comics.

P: When did you start drawing?

H: I've always drawn — it's all I can do. I used to do single cartoons, but I didn't see them as anything other than a party piece.

P: You moved to Birmingham to go to college.

H: Right, in about 1971 to study Fine Art and Painting. I stuck it for a year and then dropped out and fiddled around for a year being a painter. I was very interested in Andy Warhol and the Pop Art aesthetic, using junk material and painting on odder and odder things like bits of sacking and wood. I started getting interested in cheap printing and blowing up frames from old comics.

P: Your first strips ran in Birmingham's underground paper, Streetpress.

H: Yes and they got around to other papers through the Underground Syndicate — **Strange Days** and **Mother Grumble**. I more or less got into print immediately. I had no preconceptions about comics. I saw some early

American undergrounds like **ZAP** comix and suddenly realised what I could do with all these funny little drawings I'd been doing all me life. I got the Penguin Book of Comics and became interested in the whole field. I picked up on Krazy Kat — that was another revelation in terms of comics being poetry. I started buying Marvel comics — I'd never been allowed 'em before, they were 'Horror comics'; it was a whole period of discovery and freedom. I didn't trust myself to do just Pure Art like painting, because I didn't know what it was all about. I always had my tongue in my cheek when I was doing it and felt I was putting one over on people. I was more interested in being funny than making any statement, and this applied when I started doing comics. You had something else to hang it on other than intellectual ideas — you had a story. It didn't have to be about anything in particular — it was all very free and loose.

P: Your early work was like a combination of Herriman, Moscoso, Crumb, Griffin...

H: Oh yes it was all copied!

P: Everyone starts like that.

H: I still do! If I see something that's good, it's worth copying.

P: How did you get involved with the Birmingham Arts Lab Press?

H: From being on the dole for a while, I did all sorts of ▶



▲ MAX ZILLION AND ALTO EGO ON THEIR WAY TO A GIG



peculiar jobs — a postman for a few months, clerical work in prison — and got into printing, cos it seemed like a way of applying my drawings to make a living. Mass production was the answer. I got a printing job at the Arts Lab Press. In 1976 I left that job and went to college again in Corsham to do Graphics but I only stayed there a term as I ran out of money and couldn't get a grant. I came back to work at the Lab as a Graphic Designer. There was a whole buzz of working on comix as a group with Martin Reading, Paul Fisher and Dave Hatton — who's still there. It was a synergetic relationship. Me and Martin got to be a double act, sitting at the dinner table costing new comix!

P: It's a curious coincidence that your name, Ar-Zak is the same name as Moebius' colour strips in Metal Hurlant.

H: We came up with **Ar-Zak** cos it sounded right and then a couple of days later we found that Moebius did **Ar-Zak**. We talked it over and decided to keep it as a tribute to Moebius.

P: The main title was Streetcomix — how many did you publish?

H: We did six. We always intended to do more comix, but we ran out of money — and space to store them! The first two were experimental and small-scale. Number 3 was the first proper magazine. We did about 3,000 of that and anywhere from 2,000 to 10,000 of others like **Committed Comix**.

P: How did you get contributors for Ar-Zak?

H: There was a pool of people. All we had to do was announce we were doing a comic and we were flooded with stuff. There were people like myself who'd never got into print properly before. George Szostek, David Noon, Bryan Talbot, Angus McKie — he was always streets ahead! **Ar-Zak** managed to get out some pretty classy looking comics fairly regularly and make a bit of noise about it, so we seem to have come down as the leaders at the time. There was lots of other stuff coming out but I suppose we were able to crystallize it to the greatest extent. We always wanted to break away from traditional comics and include features like French magazines.

P: Being your own printers must have cut down some of the cost.

H: Theoretically it should have done! But it also meant you never compromised, you always went for the best and if it was wrong you did it again. But we learnt a whole lot about printing and publishing.

P: Tell me about KAK.

H: Oh you mean the Conventions of Alternative Komiks.

We did one in Birmingham in '76 and one in London in '77 at the Air Gallery in Shaftsbury Avenue. Every time I see Bryan Talbot or Dennis Gifford, they say 'What about another **KAK** then?' It would be great fun to go to one, but it's too much work organising it. They were a good morale booster. It's amazing that it was only the year before, 1975, at Dennis Gifford's **COMICS 101**, that a lot of British professionals first met each other. The energy and relief was amazing — that's the value of these things.

P: How had your strips progressed by this time?

H: I'd started using proper stories or trying to, but they were a bit erratic. They still are! I was never satisfied with the way comics were written, whereas those early **MADs** were very satisfying. I still think they're the best ever.

P: MAD's publisher William Gaines always felt the writer was very important, while today it's the artist who is hailed.

H: Yes, I'm reading 'The MGM Story' and it keeps coming through how important the writers were, cos you've got nothing if you haven't got a decent story. That's been the trouble with comics all the way through; there've been a lot of good artists but not enough decent story material.

P: Where do you get your story ideas? from comics?

H: I read them more as a business thing. I don't read them and get inspiration for stuff of my own. It's all down to being as eclectic as possible in your reading and trying to transform it. I don't read much fiction — a couple of Tom Sharpe's recently. I like biographies and I'm very interested in Radio and Stage comedy. The Goons, Tony Hancock, 'Round the Horne', 'Sorry I'll Read That Again'.



Lenny Bruce, Dick Gregory, John Dowie, all sorts of people.

P: You've been drawing for the Goons Preservation Society Journal.

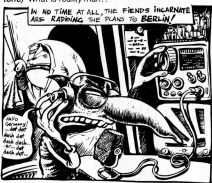
H: Yes and I'm doing the next Goon Show record cover. I'm finding that timing is becoming very important in my comics. A good comedian can say anything and make it funny just by the timing. I'm finding the same thing drawing my strips. Rather than bunging gags down in two or three frames, if you take a page over it, then it works right. There's a page in the new Calculus Cat I'm doing with no words, just him doing anything not to turn on the TV set. And it's pure Tony Hancock in his flat. Nothing happens but I think it's so funny because of the timing.

P: Do you put your own feelings into your strips — like Calculus angry at his telly?

H: I think the rows Calculus has with his TV are the sort of rows people have with their wives or mates. I see that strip as being a lot about marriage! I try to put in a bit of what people are, not so much what I am myself. I'm interested in the way people argue and talk to each other in non sequiturs and unfinished sentences. People don't listen to each other a lot of the time.

P: Pardon?

H: When I'm doing dialogue like that you've got people answering a question four frames after it was asked. And people continue their own trains of thought only to link up with other people's thoughts at absurd moments. That is where the realism comes into my strips — I feel I'm reflecting the real world and people can't understand that. But drawing the world as you see it is not a case of drawing real trees and buildings, because (in a cool tone) 'What is reality man?'



▲ THE VILLAINOUS SHEKEL AND SHARK

P: There's also a healthy dose of fantasy and the absurd in your work.

H: I've always really liked the British eccentric fantasy writers — Lewis Carroll and Edward Lear. And I remember seeing the Doctor Seuss books when I was young and being very interested in the way the drawings wriggle around and the alliteration in the writing.

P: After Ar-Zak what next?

H: Eventually I went freelance, illustrating. I stopped doing Ar-Zak because it was interfering with my drawing. I was doing less and less.

P: Thunderdogs in 1981 is certainly your own longest story. How did that take you?

H: About three years altogether, on and off. I had a different ending for it every week! I showed Gilbert



▲ ALAN RABBIT ON EASTER BUNNY ISLAND

Shelton the first half and he liked it. He said Rip Off Press would publish it, so I knew it had a home and I had to tie it down to the right length and finish it.

P: Do you find it easy working on other people's stories?

H: It's difficult to get people who can draw to accept the ideas of a writer. I know that from experience. I worked with Paul Fisher on 'Dogman' and that never worked because Paul was always too precious as a writer and I wanted the freedom to chop and change what he did. This is what I've got with Tym Manley doing 'Firk the Cat' for *Fiesta*. He sends a finished script, with all the ideas there, then I chop it up and simplify it, turning it into comics. He writes comics but he doesn't understand them in the same way I do drawing them. I reword them, so it works better and he doesn't mind at all. That's a good way to work. But with other people I'm never fully convinced by their scripts. I always think I could do better myself. And of course they tend not to like it!

P: You've got a lot of different characters. Have you got a particular favourite?

H: Yes, Calculus is my favourite just now. I used to draw lots of characters but none of them more than once. But over the last two or three years while I've been sorting out how to write proper stories, one of the things you need is a cast of regular identifiable characters. Firk exists by himself. For my own strips, I've got a cast. You want a villain, I've got Shekel and Shark. And there's Bill the Bunny, Max Zillion... At the moment I'm not doing any new comics (apart from Calculus) and two pages a month of Firk. I do an enormous pile of illustrations, mostly in colour.

P: Do you find any problems making a living from illustration and not comics?

H: The amazing thing is that I haven't stopped doing comics, cos so many others do when they find they can't ▶



FIRKIN THE CAT

make a living at it. I haven't got discouraged, I still keep masochistically stuck into it. But it gets more and more difficult to find the time to do strips and so I try not to start things that are not going to be worthwhile. I've always got about three strips on the go. The difficult part these days is the stories.

P: How do you work on your strips?

H: It's always very organised. I start in the top left hand corner and see what happens, juggling and scrapping things. Once I know where it's going, I'll sketch out the rest of the strip. I always do my strips very straightforward with all the balloons at the top of the picture. Most of the viewpoints are directly on like you're looking at a stage, because I do believe it's got to be as simple as possible. The trick is to learn to marry the graphic facility that you have and the imagination and ability to draw detail with this absolute clarity. I'm not interested in experimenting with layouts on the page. I'm more interested in experimenting with the ideas in the panels. I've dabbled with page layouts and experimental panels, but I find as I get older it gets simpler and simpler, more and more traditional and straightforward. I'm using almost exclusively the six frames to a page format — you can't get more traditional than that!



P: Do you use a mirror to get those caricatured poses?

H: I use a mirror now and again for expressions, but if there isn't a mirror about, I'll just take it out of my head. I know my drawings are very lively and elastic — it's like handwriting the way they come out. I get the shapes from the natural way my hand travels, like when you're writing. A sort of signature comes through in the lines all the time.

P: How did you get involved with Knockabout?

H: I knew Carole Bennett from some time ago, when she used to run a bookshop in Birmingham, and I knew Tony from when he was distributing the Freak Brothers' comic. They contacted me when they were starting **Knockabout Comics**. The first couple had quite a lot of US stuff, but from No. 3 they started to have a strict editorial policy. They are still encouraging people to do what they want to do, but they're very ruthless in what they turn down these days — they've got to be. And I got involved. It's nice being involved without being financially responsible!

P: Your Big Book Of Everything is now out from Knockabout but you've been talking about it for years...

H: Yes, originally it was going to be a series of pseudo-scientific pieces, but now it's all sorts of stuff. I couldn't think of a better name. I found I had around 150 pages, so there's enough for a second book.

P: I believe you're also thinking of a Firkin book.

H: Yes, there's three years' worth, about 45 of them.

P: Did you create Firkin?

H: **Fiesta** already had a cat called Firkin and they suggested doing a strip. It started in January 1980. Firkin's a smutty little devil! There was a lot of dubious eyebrows raised when I first took it on, because of it

being for **Fiesta** and it being a 'dirty comic'. But I don't feel at all guilty about it, I think it's funny, it's got the right sort of controversial bite, more satirical than sexist. As for my own strips I've never felt happy doing dope, sex and violence comic, like everyone expected in the Underground Press days. I suppose cos I've always wanted to be liked. I like to do stuff I wouldn't be ashamed to show me mum!

P: How about political strips like Cliff Harper?

H: I don't know how to do them. I'm only really happy doing absurd fantasy stuff.

P: You've been working on animation recently.

H: Right a KP Skips TV commercial with Cucumbers Studios. I devised new characters. It was great fun.

P: Had you done animation before?

H: I did a bit with Suzy Varty when I was working for the Beat. I did their first two albums, devised the image and characters. I also did a sleeve for the Equators on Stiff Records. The 'Mod'-type stuff still comes through — that's where Punk influenced me, it's more angular and graphic than before.

P: What do you draw with?

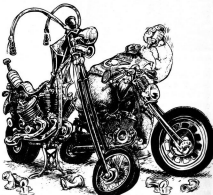
H: I use a brush. That's something I learnt from working at the Arts Lab, the techniques. Fibre tips you can just about get away with, but Rotings and Birus are No No's. Such a large part of it is knowing how it will reduce, whether it will print properly, getting your lettering right so people will read it.

P: Do you watch much telly like Calculus?

H: I hardly watch it at all. The only thing I watch regularly is **Bilko**.

P: You've been accepted by the biking fraternity. How did this come about?

H: A few years ago I had a little 90cc Honda monkee-bike, automatic clutch and fold away and I got a licence for it — licensed to kill! At the time I was surrounded by bikes — Chris Welch had two, Dave Hatton had three, my girlfriend had a BMW 500. So I found myself drawing for **Bike, Which Bike?, Superbike**, etc. and generally learning about bikes, until now I'm familiar with the biking world without being a practising member. Bridget's got this really keen Honda 125 Twin 4 (which means it's got a lot of poke for a 'small' bike). Although I'm licensed to ride it, I've only done so twice. It scares me rigid! I'm aware I'm not in control of this machine!



② Hunt Emerson's **Big Book of Everything** is published by Knockabout, price £3.95.

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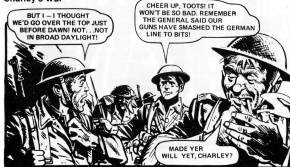
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RALPH EDNEY Lazarus Lamb in The Riddle of the Sphinxer

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reference and joke you can imagine. Lazarus tries to collect on an insurance policy and on the way runs across Andy Capp and Flo, Bristow, even Tintin as Michelangelo's David. A curious blend of cartoon and photo-reference drawing styles in this 'love story' packed with hidden meanings.

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BOOK REVUE

THE COMIC ADVENTURES OF FELIX THE CAT



This collection suffers only from the lack of an introduction. For the record, Otto Messmer created his plucky black cat in 1915 for Pat Sullivan's animation studio, which released the first Felix cartoon film in 1919. Felix was the first animated animal to be adapted into comics in 1923, when Messmer (under contract to Sullivan) began his newspaper strips. In these strips dated 1934, Felix is alone on the road looking for a home. On his way he brings good luck to a struggling painter, helps capture a bankrobber and by various mishaps and coincidences ends up back with his family. Felix is a charming and entertaining character, on screen and on paper.

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NEWS CLIFF HARPER's anarchist graphics and strips, as seen in **City Limits** and **Knockabout**, are collected in **The Education of Desire** with an interview by Adam Cornford. Published by Anarres. CHARLES PEATTIE is completing his first colour cartoon story titled **Whatever Happened to Janet and John**. Published next Spring by Pluto Press. GILBERT SHELTON's **Wonder Warthog** leaps forth into the next collection published by Knockabout. Shakespeare's **King Lear** is the next from Oval Projects illustrated by IAN POLLOCK. ▶

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This is a considerable improvement on last year's **Macbeth**. Zarate has made the positive decision to make the characters identifiable in what is an involved tragedy. He presents a cast of individual actors, each with a distinctive look. Some may find his choice of colours gaudy. Perhaps they are not suitable to the mood of certain parts of the drama, but this vibrancy reflects the artist's South American tradition. His drawing style reveals his training in Buenos Aires by Hugo Pratt and Alberto Breccia and his association with fellow pupils, Munoz and Sampayo.

Zarate uses his vivid imagination to explain and expand upon the meaning of the text. As Othello describes his life in Africa, exotic birds and jungle foliage materialise, only to disappear as his tale ends. There is some clever Business with an impish monkey and a tiger cub,

which adds to the flow of the dialogue. At one stage Othello has a fit and Iago is distorted into a ghoulish demon, vivid green. Zarate learnt that epileptics apparently see green when having fits. He captures well the play's mood of jealousy; people are not what they seem. Shattered mirrors, reflections in water, court masks, Bianca (Italian for white) drawn as a black woman — all visually enrich Shakespeare's words and underline the duplicity of the players.

Beyond this, Zarate feels a personal sympathy with Othello. 'As a foreigner in England, like Othello is in Venice, I am trying to put the play in today's situation ... for me, it is not a historical play, it is very relevant and up-to-date.'

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BOOK REVUE

JAN STRNAD
and RICHARD CORBEN
Mutant World

Admirers of Corben's pneumatic 'Rowlf' and 'Den' in **Heavy Metal** won't be disappointed with his lush colours and cartoon realism on this compilation. The series was originally drawn for the Spanish 1984 magazine (horribly translated for the American 1984 from Warren). Strnad's words are restored here to tell his story of dopey Dimento, just another hungry mutant in search of a meal, who falls for a deceptive woman and becomes a guinea-pig in a plan to repopulate the world. No great surprises here, but polished if somewhat dated fare, at least with more depth and humanity than Corben's recent mediocre 'Den' sequel.

□ Fantagor Press £4.95 80 pages Perfect Bound Softback Import

★ Here are a few other gift ideas found in warm bookshops on wet days:

THE RAINY DAY BIFF Mick Kidd and Chris Garratt, £2.95, Pavement Press. If Steve Bell, £2.50 Methuen. **Nemeses The Warlock** Pat Mills and Kevin O'Neill, £3.95, Titan. **THE BEST OF FAT FREDDY'S CAT** Gilbert Shelton, £4.50, Knockabout. **MORE FRUSTRATION** Claire Bretecher, £3.95, Methuen. **I, LEONARDO** Ralph Steadman, £9.95, Jonathan Cape. **THE BEST OF EAGLE** Edited by Marcus Morris, £6.95, Mermaid. **VALERIAN** Christin and Mezieres, 3 albums of this successful French science fiction series now in English, **AMBASSADOR OF THE SHADOWS**, **WORLD WITHOUT STARS** and **WELCOME TO ALFLOLOL**, £2.50 each, Dargaud import. **ZANY AFTERNOONS** Bruce McCall, £4.95, Pan. **ASTERIX and SON** Uderzo, £2.95, Hodder and Stoughton. Plus new annuals of **GILES**, **THE FOSDYKE SAGA**, **THE BASH STREET KIDS** and many more favourites. And incidentally **THE NAUGHTY NINETIES** a saucy Pop-Up book, £5.95, Collins. ★



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FAST FICTION FACTS

THE ABSOLUTE 12 a non-superhero issue with the emphasis on cats, text features on 'Garfield' and 'Fat Freddy's Cat' and an informed piece by Andrew Littlefield on R. Crumb's 'Fritz the Cat'. Also an episode of the well-drawn 'PAS' serial, which needs a resume, and a brief review of **Tintin and the Picaros**. 28 A5 pages, 40p plus post from Douglas Angel, 69 Chestnut Avenue, Bradwell, Great Yarmouth, Norfolk NR31 8PL.

ALBERT THE MOUSE 2, 3 and 4, John Jackson's three-foot rodent in search of a way to return to his normal size. 2: 'The Long Unawaited Return'. 3: 'The Final Cure'. 4: 'Death Disco'. Consistent comical work. 20 A5 pages, 40p each plus post from 29 Kingsford St, Salford 5, Lancs.

BLAST 3 Liberation through Imagination and Rehumanisation from the Decadent Anarchoid, namely Lightning, Maconov, Scally Wag, Kev Trundle and others. Story-Strips, interviews, a magical tale by Scally Wag, 'Sk'Duddle O'er Bingudday' and Savage Pencil's 'Hell'. 36 A4 pages for only 50p including post from c/o Just Books, 7 Wine Tavern St, Smithfield, Belfast BT1 1JQ.

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BURNT STICK 4 and 5 What **Graham Cousins** began with his shaggy-dog comedy-strips is fast developing into something much more. 4 stars Bradley the Bear in the full-length 'Freak Show'. 5 is a humour anthology with Rian Hughes, Mark Lockett, Rob Sharp and other guest contributors. 16 A5 pages, hand-coloured covers, 35p each plus post from 217 Highview, Vigo Village, Meopham, Kent DA13 0UU.

CATALYST 2 an A3 posterzine of Marvelman drawn by Tim Pearce and on its flipside lively articles on Warrior, Asterix, Swarte and more. 40p plus post from Norman Herrington, 19 Montague Road, Easebourne, Midhurst, Sussex.

This is a selection from the best of the wide range of small press magazines. If you produce your own, send a copy to the Editors to be included in this section, space permitting. These and a great deal more can be bought from the Fast Fiction Table at the bi-monthly Comic Marts at Westminster Hall (12 noon December 10th and February 4th — admission free), where artists, writers and editors meet from all over the country.



△ **BRADLEY THE BEAR** FROM **BURNT STICK** 4 BY **GRAHAM COUSINS**

Norman also publishes under the name Gothic Muesli a huge variety of A7 micro-comix and A6 postcard sets — write for more details.

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Hip! Hip! Hergé!

Hergé's Adventures of Tintin are without doubt the best known and best loved cartoon books from Europe. Their popularity is literally worldwide. No other artist has exerted such an influence on European Story-Strips as Hergé, who directly guided and encouraged his contemporaries in The Brussels School and today has inspired a new generation, The Clear Line. While we are aware that some of them are unavailable in translation, that is no excuse for not telling you about them. No appreciation of Hergé's greatness can be complete without an understanding of their work. Hergé's art is alive and contemporary and with this article we bring Hergé from the Forties and Fifties into the Eighties.



to fit the present familiar format of 62 pages in full colour. The Tintin books were printed in colour because the inks were cheaper than the paper and because they made the thinner editions more attractive. This second innovation became the model for all Story-Strip albums to follow and led him to seek help with the extra work. His first assistant was a certain Alice Devos who helped him with the colour re-editions of **The Shooting Star** in 1942 and **The Black Island, The Broken Ear** and **The Crab with the Golden Claws** in 1943 published at the height of the War.

● Edgar P. Jacobs

Later that year he began working with one of his most influential colleagues, the energetic Edgar P. Jacobs. They had met in 1942 when

Jacobs had given Hergé some advice on colouring techniques. Now they worked together, often helped by Hergé's wife, on the re-drawing and colouring of the pre-War albums **Tintin in the Congo** and **The Blue Lotus** which appeared anew in 1946. Jacobs was no mere assistant; his rigorous attention to detail in setting and costume was absorbed by Hergé, who has said, '*Jacobs taught me a great deal.*' Jacobs was closely involved with the new version of **King Ottokar's Sceptre**, and was responsible for the intricate backgrounds and the uniforms of the Syldavian palace guards. Jacobs' operatic background inspired Hergé to create his prima donna, Bianca Castafiore — Hergé himself hated opera! Jacobs re-



▲ FROM TINTIN'S FIRST ADVENTURE IN THE LAND OF THE SOVIETS (1929)

■ TINTIN IN COLOUR

Tintin had begun in 1929 as a simple black and white strip in a Brussels newspaper, but from as early as 1930 the strips were reprinted in books, with well over 100 pages. Tintin was one of the first newspaper strips to appear in book form, an innovation that transformed the public's view of Story-Strips in Belgium and France, by allowing them to read the stories complete. Up until 1942 Hergé had mostly worked alone on the adventures, but by that time the paper shortage caused by the War forced him to reconsider the design of the books



▲ BIANCA CASTAFIORE UPSTAGED BY SNOWY FROM THE SEVEN CRYSTAL BALLS



designed her costumes and wrote the notes to her famous 'Jewel Song'. Herge also sometimes said that Jacobs' larger-than-life manner gave him many ideas for the blustery Captain Haddock.

Jacobs had graduated from the Conservatory of Music in Brussels and had sung baritone with the Lille Opera in France, while studying Art. The outbreak of War ended his singing career, so he returned to his drawing. He took over Alex Raymond's **Flash Gordon** in the children's weekly **Bravo** and completed an episode, before launching into his personal space opera on paper, **The U-Ray**. He spent his afternoons on his own strips, helping Herge in the mornings.

The new adventure of Tintin at this time was **The Seven Crystal Balls** begun on December 16th 1943 in the Brussels newspaper **Le Solr** (The Evening Paper). Herge and Jacobs worked together on this story, discussing the plot and layouts. Jacobs came up with the

title and concept of **The Seven Crystal Balls**. The Liberation of the Belgian capital in September 1944 interrupted Tintin's exploits, as Herge was dropped from **Le Solr**, because he had continued to publish his stories during the Occupation. His exile ended two years later and his tale was concluded, when a weekly **Tintin** magazine was launched, which took up the story from where it had been left off with the second part, **Prisoners of the Sun**. Jacobs contributed greatly to this book, which was serialised in colour for the first time in the centre pages of **Tintin**. All the albums to come appeared this way.

In late 1947, after almost two years on **Tintin** weekly, Jacobs left to pursue his own career. He developed the characters from **The U-Ray** into his stirring science fiction series, **Blake and Mortimer**, Captain Francis Blake of British Intelligence and Professor Philip Mortimer solve baffling mysteries in his meticulously crafted thrillers, which ran alongside Tintin in the

weekly. More dramatic and serious than Tintin, the stories combine suspense, mystery, the occult and even archaeology and deal with important post-World War Two SF themes such as nuclear holocaust, alien invasion and mind control. None of the ten albums have been translated into English, partly because of their abundant text, though their rich quality and detail have made them a huge success throughout Europe, adapted into radio plays and records. Jacobs' research and realism are outstanding, notably in **The Yellow Mark** set in a then-contemporary fifties London. In his view, 'what strikes me the most in Herge's drawings is their extraordinarily lively quality. His genius lay largely in this ceaseless energy in whatever he drew.'

■ THE HERGE STUDIOS

Jacobs' leaving prompted Herge to start forming his Studios; he no longer wished to take on the enormous task of creating the new Tintin stories alone. The Herge Studios were founded from 1950 and it seems were run along the lines of an animation studio. The rooms were clean, open and modern and there was an astonishingly friendly atmosphere almost like a commune. Over the years Herge grouped together a dozen dedicated staff, whose work lay in three main areas: improving and modernising Herge's earlier strips; working on numerous Tintin spin-offs like calendars, greeting cards and other publicity material; and of course assisting Herge with his new adventures. To understand the role the Studios played, we should explain how Herge worked.

It was still Herge who did all the vital preliminary work on the stories



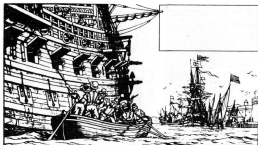
1. THE ROUGH SKETCH



2. THE PENCIL STAGE



3. THE INKED FRAME



and it is remarkable how close his first conceptions are to the finished product. Starting from a simple ten-line plot, he would sketch the layouts of each page and enrich it with gags, cliff-hangers and new characters as he went along, developing a sort of 'film storyboard'. *'People ask me which is more important — the writing or the drawing. In my case, neither. Words and pictures arise simultaneously, one completing and explaining the other.'* Wherever possible, the narrative is told through dialogue and characters' interaction rather than lengthy captions. This initial step is the most difficult and time-consuming; often Herge had to start the story again from scratch.

The pencilling is the next stage. This is when the real drawing work begins, as Herge, referring to his layouts, would draw furiously, trying to put across as much expression and movement as possible. *'Sometimes I became so absorbed in my drawing, that my pencil would go through the paper!'*

Then from the pencilled page Herge traces off the best pose, the clearest, simplest, most expressive line, trying to preserve all the spontaneity of his first sketch. One by one each frame is traced and transferred to the actual artwork. Tracing his drawings enables Herge to position them accurately in the frame, allowing space for dialogue. It is at this point that his assistants come in. Up till now, he has only indicated the backgrounds — interiors, landscapes, architecture, vehicles. The Studios add these, referring to magazines and photographs; photo-reference is an important part of Herge's technique. Following Jacobs' example, Herge requires the maximum of detail but not so as to weigh down the drawings. They should be simple and remain faithful to Herge's style.

The inking stage follows, once Herge has checked and corrected all the pencils. He inks all the main characters himself, leaving his assistants to 'dress' them, particularly military types, and ink the rest. The text meanwhile is checked, simplified and typed, so that the speech balloons can be calculated and inked in.

The final stages done by the Studios are the colouring on grey-blue proofs with the black line printed separately on a clear overlay or cell, and the lettering and sound effects, also on their own overlay, one for each translation. Herge closely supervised every step of this process, leaving nothing to chance.

■ THE BRUSSELS SCHOOL

The Studios' three most valuable members were Bob de Moor, Jacques Martin and Roger Leloup. Together with E.P. Jacobs and Herge they are known as 'The Brussels School'.



● **Bob de Moor**, Herge's right-hand man, joined the Studios in April 1950 and remains there to this day. At the pencilling stage he would often sketch crazy poses and expressions of the characters, which Herge posed for himself! They did hundreds of these, from the simplest movement of a hand answering a phone to Haddock as a young sailor and Professor Calculus at the age of six! *'Herge could recreate the whole life of his characters, including episodes that weren't in the albums.'* For other references, for the decor of the strips, de Moor used the furniture, lamps, doorknobs, in fact practically everything in the modern Studios. Born in Antwerp, de Moor had started as an animator before setting up his own studio producing Flemish strips. He created strips for **Tintin** weekly, which included the zany police inspector **Barelli**, swashbuckling **Cori the Ship's Boy**▲ and gag strips with Calculus' 'cousin' **Professor Balthazar**.

● The young **Jacques Martin** joined **Tintin** magazine in 1948, like Jacobs a graduate from **Bravo** weekly. His experience in engineering, aeroplane and theatre design came in handy for his work on the backgrounds and details of the Tintin adventures, when he officially joined the Studios in February 1954. He was involved on both the drawing and the story of **The Calculus Affair** and **The Red Sea Sharks**. Martin was a member of the Studios till 1972 and Herge helped and influenced him, giving him sound advice on his own strips. As a youngster Martin had decided on a career as a cartoonist after reading the Tintin adventure, **Cigars of the Pharaoh**. His best known character is **Alix**, a young Gallic chieftain who is adopted by a Roman but is torn by conflicting loyalties. His adventures with his companion, Enak the▶

Egyptian, are set in various Mediterranean countries around 50 BC and still appear in **Tintin** weekly. His classical drawing style is the result of extensive research and his text, though wordy, is refined and literate. Four **Alix** stories were published in 1971 by Ward Lock, London.



▲ **Roger Leloup** had also grown up reading **Tintin** and entered the Studios in 1954 at the age of 16. He began by modernising the aeroplanes and colouring the second colour edition of **The Black Island**, the first album he had read as a child. He became one of Herge's leading colourists, helping on **Alix** and other series too. With Herge's generous guidance he left in 1969 to create his Japanese-style space fantasy, the ravishing **Yoko Tsuno**, for **Spirou** weekly in 1970.

■ LA LIGNE CLAIRE

The artists of the Brussels School broke down the barrier between realism and caricature, combining them into a fresh approach. Their strips were read by thousands of youngsters, including many of today's most important creators. Popular cartoonist Claire Bretecher confesses, 'I was brought up on **Tintin**, like everyone from my age-group.' Jacques Tardi, translated in **RAW**, has said that reading **Explorers on the Moon** made him take up strip-writing. 'Herge influenced me by his work towards readability, simplification of the image,



putting aside aesthetic preoccupations in favour of narration' Concern for clear storytelling was paramount to Herge. Figures, objects, backgrounds, everything in his panels are drawn in the same precise outline. There is no distracting rendering or superfluous shading effects. He says, 'I think the biggest difficulty with strips is to show exactly what is necessary and sufficient to understand the story; nothing more, nothing less.'

This clarity of word and picture has become a language common to a whole generation of readers and has appealed recently to a number of artists across Europe untrained by Herge. They each simulate different aspects of the Brussels School, working within its strict disciplines or using them to their own ends. Though they belong to no 'movement', they have become known as a group as '**La Ligne Claire**' (The Clear Line). This name

comes from 'De Klare Lijn', the Dutch title invented by Joost Swarte of a catalogue for an exhibition on Herge in 1977. The name fitted and has been accepted. What follows is an introduction to some of the main artists of The Clear Line.



▲ **Marc Smeets** set the ball rolling in Holland with his quirky sketches and illustrations in Herge's early style. They were drawn in the early

seventies during the flourishing Dutch Underground.

● **Joost Swarte** re-discovered Tintin's world through Smeets and developed what Smeets had begun into his personal strips. See Interview page 46.

● **Ted Benoit** in France came to comics from his studies in Film, when he used to watch two or three hundred films a year, mostly American detective flicks. He started his BD career in 1972 and changed to Clear Line after seeing French translations of Smeets, Swarte and others. 'I changed my drawing and storytelling style because I wanted to get closer to the story and the best storyteller is still Herge. His drawing is incredibly expressive. A face for example is reduced to a few lines which you can play with ad infinitum.' His detective hero is a Clark Gable look-alike by the name of Ray Banana, a play also on 'Ray-Ban' sunglasses and 'banane', French slang for quiff. He stars in the 100-page album **Berceuse Electrique** (Electric Lullaby) which includes numerous Film Noir references such as 'The Big Sleep'. Benoit researches his settings, getting first hand information; for Electric Lullaby he even joined a cult! He's also drawn single page humour strips for **Metal Hurlant**, 'Bingo Bongo' and his latest series, **Cite Lumiere** (Light City) is due soon in **A Suivre**, coloured by the Studios.

● **The Floc'h Brothers** are also from France. **Jean-Claude Floc'h** ('flock') draws tales of mystery and murder written by Francois Riviere in the best Agatha Christie tradition. In the style of Jacobs' **The Yellow**

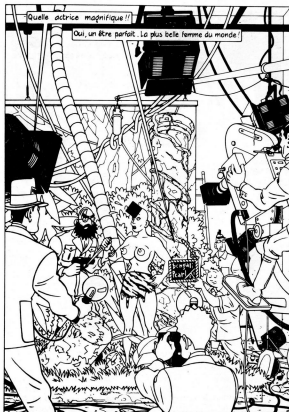


Mark, they are set in England in the fifties and are rich in intrigue and nostalgic decor. Rather than Tintin's adventurous stories, Floc'h prefers the comedy of manners **The Castafiore Emerald**, attracted to its static elements. 'I would like to be able to impress the reader with a story which takes place around

a cup of tea.' After **Rendezvous A Sevenoaks** and **Le Dossier Harding**, his new story, **A La Recherche de Sir Malcolm** (In Search of Sir Malcolm) is being serialised in **Pilote**. A collection has appeared of his weekly colour strip **Blitz**, also by Riviere, taken from the newspaper **Le Matin**. ▶



▲ SIR OPIUM AND HIS COHORTS FROM OPIUM BY DANIEL TORRES (1982)



▲ **Domenic He** draws regularly for *Metal Hurlant* in a traditional style very similar to Jacobs and Martin. His main characters are Lou Rocky, set in a rock-culture 'après Elvis' and Marc Mathieu, who features in several colour adventure albums. *Heavy Metal* has run a number of his stories; see Sept. '79, Oct. '80, March '81, Jan. '82 for examples.

● **Daniel Torres**. The Clear Line has spread to Spain where the 'Linea Clara' even has its own magazine, *Cairo*, presenting both masters like Jacobs and newcomers like J.C. Flocc'h. Of the new native artists, young Torres aged 25 has emerged as 'the Spanish Swarte'. His two best albums are: *Opium* which unleashes his sado-masochistic Mandrake, Sir Opium, onto the streets of a futuristic Barcelona; and the full-colour *Triton* now in *A Suivre*, starring space hero Roco Vargas who saves Earth from a terrible drought. Though rather straightforward in story, his work displays a flair for delirious perspective and deceptively classical design.

○ Many other artists besides these are working in The Clear Line, as Herge's impact on European Story-Strips continues to be felt to this day. But one can't help wondering what Herge would have made of Tintin's new relatives!

~~~~~  
If you want to order any of these books, the best place at the moment is the Librairie Franco-Anglaise, 28 Bute Street, London SW7 (01-584 2840). Orders take about three weeks. For any further details, please write to us.  
~~~~~

▲ **Jean-Louis Flocc'h** followed his younger brother's lead and draws **Les Jacobos**, traditional adventures of a circus family, for the children's comic *Astrapi*. He debuted in *Metal Hurlant* where he draws more original strips written by Jean-Luc Fromenthal. 'If the Herge

style is reduced to an instrument, anything is possible today or in the future. It can be used to create new contemporary images.' One of these strips was translated in the August '82 *Heavy Metal*. 'Right Smack In The Middle Of The Cold War'.



▲ **Theo Van Den Boogard** believes that Herge's comedy style can be used for a different purpose to the original. With fellow Dutchman Wim T. Schippers he created in 1976 the pompous Jack Benny-like Leon Van Oukel. His misunderstandings and

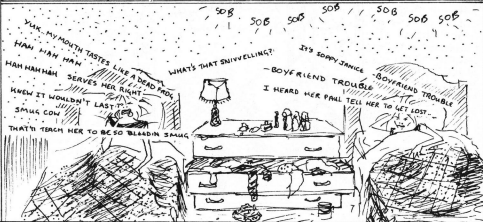


faux pas are constantly upsetting delicate sensibilities and causing idiotic slapstick like the Thompson Twins. The grotesque strips are full of chaotic tableaux. Two colour collections have appeared so far.

Sharon & Maureen

MYRA HANCOCK

SATURDAY
MORNING
11.50 AM
SHARON &
MAUREEN
START TO
WAKE UP...

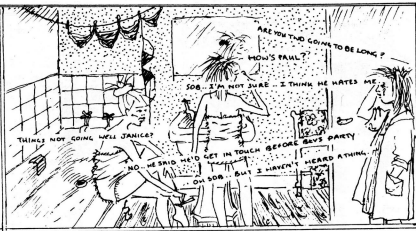




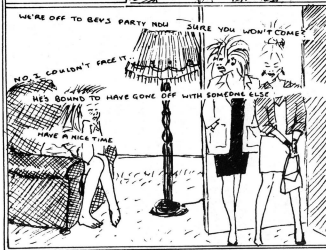
I'D BORROWED HER TOWEL
"HOW DARE YOU USE MY TOWEL!!"
SHE MADE SUCH A FUSS ABOUT IT I SAID I'D GOT HERPES.



SHARON
AND
MAUREEN
TAKE THEIR
TIME AND
HAVE A
MATTER
-THEN
JANICE
APPEARS

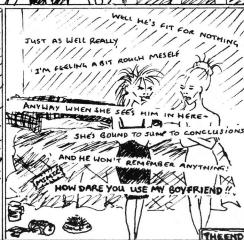
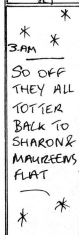
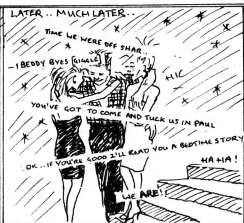


AROUND THREE
O'CLOCK IN THE
AFTERNOON
SHARON & MAUREEN
DECIDE TO GO
SHOPPING TO
BUY SOMETHING
TO WEAR
FOR BEV'S PARTY.



MEANWHILE
AT THE PARTY
PAUL WAITS
FOR JANICE
TO TURN UP





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This is a selection of some of the larger circulation strip magazines worldwide. All the European magazines are in their respective languages, but don't let that put you off discovering what they're like.

AMERICA

LOVE AND ROCKETS 2 opens with Jamie Hernandez' zesty novel 'Mechanics'; witty and full of character like New Wave meets **Archie!** His brothers, Bert and Mario round it off with short strips. £1.90 from specialist outlets. **RAW** 6 is out January '84 with lots more pages. Highlights include 20 pages from Munoz and Sampayo, Charles Burns' 'Marriage Made In Hell', a 13-page Jimbo story by Panter and Marc Caro's debut. ▼



RAW ONE-SHOT 2 now out, a collection of Sue Coe's radical illustration titled **How To Commit Suicide In South Africa**. Both from specialist shops. **STOP!** is a one-dollar newspaper comedy magazine with the obnoxious Bosko by John Holmstrom, **Heavy Metal's** videogame columnist, plus Pete Bagge, Bruce Carleton, features and interviews. 7 has Zippy's Bill Griffith. Send some dollars for samples to PO Box 529, Old Chelsea Station, New York 10113. **WEIRDO** 7, R. Crumb's '80s culture comic, 'The Magazine with Hairy Sweaty Eyeballs'. An off-the-wall mixture of polished and primitive stuff, with Spain, Armstrong, Friedman, Kaz and Crumb's excellent 'Uncle Bob's Mid-Life Crisis'. £1.95 from good stockists.



BELGIUM

KAPUT 4 and 5 are polished small press magazines promoting young newcomers, many with promise like **JAN**. 4 proved so successful that many of the artists left to work for **Metal Hurlant**; even so Thierry Joor has pulled together a fine fifth issue. Pro covers by Swarte (4) and Munoz (5). Order direct for 125 Belgian francs including post from Mr Joor, 60 ave Louise, 1050 Brussels.

BRITAIN

KNOCKABOUT 6 has a Cliff Harper cover and strip for its 1984 issue. Inside Hunt Emerson and others including Myra Hancock and Theo Door (7) 95p plus post from 249 Kensal Road, London W10. **2000 AD** is looking good with Pat Mills' intelligent writing on the Celtic hero 'Staine' drawn by Mike McMahon and the infernal 'Nemesis the Warlock' drawn by Kevin O'Neill.

FRANCE

CIRCUS has just completed the first of three stories of 'Rael' created by former **2000 AD** artist Colin Wilson, best known for his art on 'Judge Dredd' and 'Rogue Trooper'. His new series will be set in the Boer War. 130 pages, monthly, 20 FF plus post from 5 rue Cochin, 75005 Paris. **HURRA!** is a new 116 page monthly launched this January by the progressive news magazine **Actuel** and edited by the energetic Marc Voline, former editor of **Metal Hurlant**. After he was fired, many of **Metal's** top artists such as Frank Margerin and Loustal followed him to this fresh venture. Marc promises an international line-up, including

Burns, Swarte, Meulen and Mariscal. **METAL HURLANT** meantime are stretching their resources with two new 80-page companion titles, **RIGOLO**, a humour monthly and **AVENTURE**, an adventure quarterly originally to be titled **CASABLANCA**. No more news yet. **PLACID ET MUZO 7** showcases these two Degenerate Artists' disturbing graphix alongside drawings by Willem and Bazooka Gang's Olivia Clavel. No verbals, all visuals, B/W A5 size, independently published and definitely not placid! 18 FF plus post from Jean-Francois Duval, 10 rue Boulard, 75014 Paris. **A SUIVRE, FLUIDE GLACIALE, METAL HURLANT, PILOTE, SPIROU** and **TINTIN** are all on sale in Hachette's Bookshop, 4 Regent Place, London W1.

HOLLAND

EPPO is a full-colour children's weekly with new art by British veterans Keith Watson of **Dan Dare** on a football strip and Don Lawrence of **Trigan Empire** on **Storm**. So that's where they've gone! **Storm's** first album (of 10!) was published in England last year. For more details contact Meerten Welleman, Oberon BV, Postbus 6003, 2001 HA Haarlem.

● **JAPAN** See page 43

YUGOSLAVIA

YU-STRIP monthly mixes classic Yugoslav strips with new talent influenced by America and Europe. Would you believe Boy George



Moebius-style drawn by Zoran Janjetov? 20 dinars plus post per copy from Niro Decje Novine, 32300 Gornji Milanovac, Tihomira Matjevic 4.

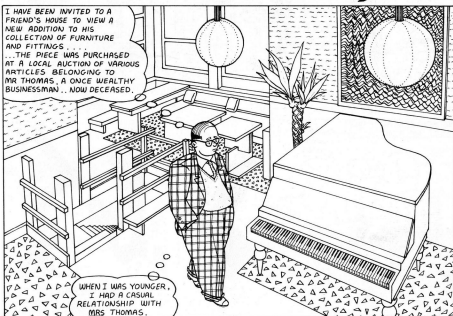
○ To send return postage abroad, buy International Reply Coupons from your Post Office, 30p each. To be sure of your order, enclose enough of them to cover all postage



A TALE FROM *Gimbley*



I HAVE BEEN INVITED TO A FRIEND'S HOUSE TO VIEW A NEW ADDITION TO HIS COLLECTION OF FURNITURE AND FITTINGS... THE PIECE WAS PURCHASED AT A LOCAL AUCTION OF VARIOUS ARTICLES BELONGING TO MR THOMAS, A ONCE WEALTHY BUSINESSMAN... NOW DECEASED.



I RECALL AN OCCASION WHEN I WAS MINDING MRS THOMAS'S CHILD



KNOCK!

KNOCK!

ZOOM!



I WENT TO THE DOOR...

HELLO, MUM SENT ME OVER

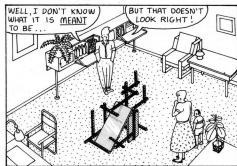


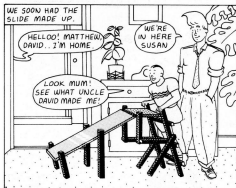
OH, THERE IS ALSO A PARCEL. IT IS QUITE HEAVY, SO PERHAPS THIS YOUNG MAN COULD BRING IT IN?



AND SO...







I want...



I want a car...



I want a car because ... I want a car because

I want...



to feel...

HALLO DARLIN,
FANCY A QUICK
ONE?
COR, LOOK AT
THAT!
HEY BLONDIE
I'M TALKING
TO YOU.....



Safe.

HEY YOU!
HEY YOU!
C'MERE!



'Manga' or Story-Strips make up more than a quarter of magazine and book sales in Japan. More paper is used per year for manga than for toilet paper! Read by all ages, they sell in their millions. Most titles are weekly and as thick as a telephone directory. The Japanese reader takes twenty minutes to read an average 320-page book, that's 3.75 seconds per page! Printed in black and white on cheap coloured newsprint, they feature ten to twenty page episodes of serials, which are reprinted complete in small paperbacks. The Japanese draw themselves with violently exaggerated expressions and surprisingly, large round eyes, not in the slanted way you might expect. Dynamic speed lines add explosive energy and great power to even mundane images.

Now there is a chance to sample one of the many successful manga serials with the English translation of *Hadashi No Gen* (Barefoot Gen) by Keiji Nakazawa. *Barefoot Gen* (hard G as in 'get') is about young Gen Nakazawa and his family, who endure wartime life in Hiroshima under a military government, only to become victims of the first atomic bomb dropped on August 6th, 1945 and its aftermath of devastation. Nakazawa's Hiroshima is not some imagined or researched version; it is based on his own childhood experiences. He was only six when the bomb fell and like Gen he lost his father, sister and brother in the holocaust and struggled to survive with his mother. Though tragic and brutal, Gen's story shows great love and compassion and is a moving tribute to the human spirit. Nakazawa and Gen are both survivors and fighters. As Nakazawa explains 'I named my main character Gen (meaning 'roots' or 'source') in the hope that he would become a source of strength for a generation of mankind that can tread the charred soil of Hiroshima barefoot and feel the earth beneath their feet, that will have the strength to say 'No' to war and nuclear weapons... I myself would like to live with Gen's strength — that is my ideal and I will continue pursuing it through my work...'

It was after World War Two that

ATOMIC MANGA



the first Japanese comics were published, when the Occupation introduced American comics to the country. Nakazawa's first taste was the 250-page *New Treasure Island* by Osamu Tezuka, the most influential figure in manga and Japanese animation. His work was Nakazawa's main inspiration, though he also read secondhand copies of *Blondie*, *Disney* titles and others. Soon he was hooked

Francisco. The English translation has proved difficult, not least because Japanese books read back to front and from right to left. Pages had to be taken apart and repasted.

Barefoot Gen has been adapted into three live-action films and an opera, and now Nakazawa is at work on a feature length animated version. While Raymond Briggs' touching cartoon fiction



on cartooning and drew as much as he could, while working as a sign painter. At the age of 22 he went to Tokyo, where he made his first professional sale and worked on various boys' adventure series. The idea of *Barefoot Gen* came from 'Ore Wa Mita' (I Saw It) published in September 1972 in *Shonen Janpu* (Young Jump). His editor encouraged him to expand his autobiographical strip into *Barefoot Gen* which began in June 1973, and when complete totalled over eighteen hundred pages. One third of the story has been translated in two paperback books by Project Gen, a group of volunteers based in San

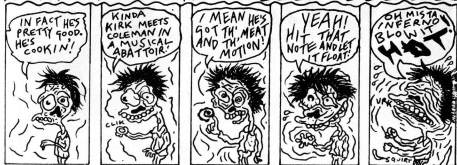
When *The Wind Blows* deals in a reserved way with the effects of nuclear war on an English couple isolated in their rural home, Nakazawa's work comes across with wider scope and overwhelming emotion set in the city of Hiroshima.

○ *Barefoot Gen* Volumes 1 (284 pages) and 2 (342 pages) cost \$9.00 each including postage from Educomics, Box 40246, San Francisco, CA 94140 USA. Also available, *Gen of Hiroshima* 2 (56 pages, 1 is sold out) and *I Saw It* (translated and coloured) for around £1.50 each via Knockabout from good stockists or direct from Educomics for \$3.00 each.

REMINISCENT JAZZ WITH MR INFERNO (ON ALTO SAX)



~PARRAPAPA DAPPARAPPAK WEEEEEEEEEEEEEEEE~



Loose Swarte

ALWAYS WANTED



Interview by Paul Gravett

Swarte's work mixes Herge's traditional clarity of story and drawing with a strong dose of perverse humour and urban life. Using this unsettling combination, he rejects cloying nostalgia and forces the reader to do double-takes. At first glance his strips look innocent, stylish and Tintin-like, but they contain bizarre details and on closer reading a modern satirical edge.

Swarte has left behind the political messages of his Underground work of the early seventies and has developed into an observer (but not a commentator) on the morals and culture of society. He has realised that politics are not universal. He does not make narrow political statements, but prefers personal observations of humanity, that anyone can relate to.

Swarte had recently moved back from Brussels to Haarlem, Holland, where I talked with him in his new studio, cluttered with books, prints and posters and other belongings still to be unpacked. We'd lunched on Gouda cheese omelettes and salad. Since his self-portraits he has shaved off his moustache and now wears his hair short. As well as his good taste in comics, he enjoys a rich variety of music — Screaming Jay Hawkins, Madness, Ry Cooder, Tex-Mex, Calypso, Blues, African and more.

P: I believe you got back from a visit to New York just recently?

J: Yes, I did a lecture at the School of Visual Arts where Art Spiegelman, Will Eisner and Harvey Kurtzman teach. I showed many different aspects of my work with slides — title lettering, comics covers, posters, ways of binding books, as various as possible.

P: You were born on December 2nd 1947.

J: Right, in Heemstede, close to Haarlem. I grew up here and went to the Academy of Industrial Design in Eindhoven to study design. But I left after 3½ years, when I was 21, you weren't given the freedom I wanted. Also if you are an Industrial Designer and want to have results from your ideas, you have to deal with businessmen and in those days that was quite hard. In the last few years there is more freedom; that's an advance for today's designers. Also we were out on strike, like everyone else in 1968. I knew I wasn't going to be a designer.

P: Were you drawing comics at that time?

J: When I left the Academy. First I made an exhibition of my 'Pop Art' in a gallery in Eindhoven which was quite successful and I started doing comics. I first saw American Underground strips in a magazine called **Aloha** — Robert Crumb and Willem (Bernard Holtrop) were my first influences. My earliest strips were in a magazine called **De Andere Krant** (The Other Paper). They didn't come out that regularly and I had more work! Other papers weren't interested, so I decided to start my

own magazine, called **Modern Papier**. I liked the idea of publishing and getting a direct response from people and contact with other artists. It held out for ten issues, starting in 1971 and then it was too much of an administrative hassle and the print bill was rising. I began with 600 and ended up with 1500 — not so bad when you do it all yourself.

P: You also started drawing for Tante Leny (Aunt Leny), the leading Dutch Strip Magazine.

J: Yes, they also started in 1971 and were based in the Hague. It was started by the artist Evert Geradts and ran for 25 issues.

P: Did you have any say in what appeared in Tante Leny?

J: No, it was mostly Evert Geradts and Aart Clerix in Amsterdam. I suggested a pastiche of the eight-pagers or **Tijuana Bibles**, early American sex comics in no. 19. (Ed. note. Many of those were drawn by Wesley Morse. See issue one Bazooka Joe.)

P: From your underground influences, you soon discovered the earlier American artists like George McManus.

J: Sure, I like him very much, and George Herriman, Will Eisner, Roy Crane, Fred Oppen's 'Happy Hooligan', oh there are so many! I was in touch with Real Free Press, Amsterdam who had archives and worked on the covers of their reprint editions. It was very good study to work exactly in the spirit and style of other artists and see how they do it.

P: You must have read Tintin when you were young,

when did Herge first influence you?

J: I'd read Tintin as a child but I forgot about it. My favourite had been **The Crab with the Golden Claws**. The start of looking at Herge again came from the drawings made by Mark Smeets, which were much influenced by Herge, but Smeets did such different things. The spirit of the undergrounds was more my style then, but when I rebought all the old Tintins I had lost I found so much quality and professionalism in them, I thought this man is very important. I've re-read them all and ... it's truly fantastic. His drawing is beautiful and his stories are so solid.

P: And his drawing style hadn't been brought into Underground comics before ...

J: No! Sometimes if people say your material looks like Herge, it's stupid. It's only because the surface looks like it, the content is quite different.

P: Do you like this contrast?

J: Yes, very much. At first the reader is taken by the gentle look of the drawing, which allows me to surprise him all the more strongly, because it has a second level, the content. For instance, the set of postcards, 'Ten Fears', are I hope artistic but at the same time quite disturbing. In the beginning I drew in Herge's style to study how he did it and I found it suited me well. I could draw all the details, architecture, and design things. You can make the major story about the people in the strip and then underneath that you can have a minor story about a little dog or a chair and it can all be seen very clearly. At first it was a study, then I couldn't think of doing anything else. It started to be my own jacket.

P: Herge always tries to represent reality, using photographs and references. With your design background, you prefer to create your own settings and other things ...

J: Yes, I can show my designs. When I do buildings, I don't have to document them like Herge. I build them where I need them and design them for that drawing. Herge tries to take the reader to the real world. I take the reader to my world.

P: What do you like about Herge's stories?

J: He knows how to tell a story, how to cut the pages. His moving of the characters is very good and there is always another story in the same frames. There are so many things to see, it looks so lively. But the panels are not complicated. You don't feel manipulated by him. By having the frames simple, you know exactly what a little change in a frame means, so you can react directly. Like Hitchcock's way of telling stories in the movies — the way of cutting and camera positions all have their value, they tell you something. Herge did this also, he created his language.

P: You invented the name 'The Clear Line' (see page 30) for a catalogue at a Herge exhibition in Rotterdam in 1977.

J: Yes, two others, experts on Herge, helped me — Har Brok and Ernst Pommereel. We recorded a video interview with Herge. (Swarte's meeting with Herge inspired him to draw his strip, '50 Years Ago', based on an anecdote from Herge's life. It is translated in **Rip Off II**) We produced four thematic catalogues. I invented the titles and one, 'De Klare Lijn', was on people who had been working with Herge and others who are now working in a style quite similar.



▲ FROM L'EXPO '58 ET LE STYLE ATOME, MAGIC STRIP

P: And the name stuck!

J: Yes — I wasn't that serious. 'The Clear Line' would just be a book title on people who had something in common. Afterwards people jumped to it too seriously. You can tell something from the line, the way you draw, but if you are not going into the mentality of the different artists, then you have only been talking about half of it. Building stories, telling stories clearly, that you can't see from the surface. People forget those other aspects.

P: Right, and there is no 'movement' as such, simply different people adopting qualities of Herge and the Brussels School ...

J: Yes, I'm not in the Clear Line movement. I have more contact with Ever Meulen, Spiegelman and Mariscal, on the surface we don't look similar, but we have common interests.

P: Let's backtrack a minute and trace how your work spread outside of Holland. You organised a book of ▶



strips called Cocktail Comix

J: That was at the end of **Modern Papier**, in 1973. I was in touch with a publisher and invited most of the artists from **Tante Leny** in it. I wrote to Ever Meulen in Brussels, as I'd seen a small drawing by him in a Belgian Underground, **Submarine**, and asked him for a story. I contacted the Dutch artist Willem living in Paris. So it was really a cocktail!

P: And after Cocktail Comix?

J: There came a response from France. Willem liked my work very much and asked me to draw a story written by him. I accepted and that was the story, 'Enslaved by the Needle' which appeared in **Charlie** magazine in 1973. That was a break for me in France.

P: That story and five later ones also from Charlie were collected in your book Modern Art in 1980.

J: Yes, I designed the book. It was a limited edition of 2,000 from Real Free Press. Futuropolis, my French publishers are re-issuing it; the stories will be published in **Heavy Metal**, all except the title story, 'Modern Art', which is reserved for **RAW**.

P: What other strips have you drawn?

J: At the same time as **Charlie** I did stories for children in a Dutch magazine, **Jippo**. The series is called 'Katoen en Pinball' ('Cotton and Pinball'). I try to make a funny story on an aspect of society, for example money or freedom of expression. I don't modify my style too much, though they are perhaps simpler. I did nine stories each of about forty pages.



△ FROM RIC ET CLAIRE, FUTUROPOLES

P: What attracts you to comics for children?

J: Well I have a daughter, Woody, so I want to do something for her. I think I know how to speak to children.

P: Ever since you appeared in Charlie your work has been very popular in France.

J: Yes, there is more interest in my comics there than in Holland. However I still have some regular work here in **Vrij Nederland** (Free Netherlands), a weekly newspaper. I do a two panel cartoon for children called 'Not This Way, But That Way'. It looks like an old-fashioned educational strip but in fact it shows children that if you do it this way or that way, it isn't good either way. The only thing is to judge for yourself.

P: You like to leave your endings open?

J: I like to leave some doubts. There are no easy answers.

I leave several interpretations. Of course there are bits that will influence the reader, but I don't want to say 'This is good, that is bad'. I just want to show a slice of life and let the reader draw from it what he wants. People can make their own choice, though I've made mine already before!

P: Born in the troubled late sixties, Underground comics have always been strongly associated with politics and protest. Is there a 'message' in your stories?

J: I don't think so, no. In my earliest strips I always had a political point of view — and always in my social life. But I believe I've grown. I think politics are a disgusting mess, all these parties squabbling, all these factions — it's really Bleechn!! Now I'm much more interested in cultural phenomena, because that comes from people, more than all this politics. It's the best way to learn about people — it concerns everybody, because all societies have cultural aspects. I am also interested in anthropology. One aspect of my stories is that the world is playing a game with you, even if you think that you have a big influence in your life and are in control. And there is always a gap between what you see and what is really going on. Particularly Jopo De Pojo — he's always mistaken in what he sees, he creates his own world. Most people do that.

P: Where did Jopo come from? What does his name mean?

J: It doesn't mean anything — just the sound. When I first drew him, he had Tintin's pants but was more a rocker who combs his hair right up. When I started to do longer Jopo stories, I thought I did enough on Herge and stopped doing the pants. Peter Pontiac, another artist on **Tante Leny** said 'You're crazy — I like his pants — he looks so stupid in them!!' So I kept the pants! In the beginning Jopo was close to me. He's a bit shy and likes to be in the background. Now Anton Makassar and Pierre Van Genderen are closer to me. Anton is an inventor, a lunatic, I like him very much, I can let him do many things. Pierre is the fat little working man who just works his own way and doesn't care what happens.

P: Where do their names come from?

J: Makassar is named after the 'Anti-Macassar', the small cloth that used to keep the heads of armchairs clean from greasy hair. Oil came from Macassar in the Dutch Indies. Van Genderen is a common Dutch name; it implies being a bit simple with no pretensions.

P: Is there a danger of sticking too much in the fifties?

J: Oh yes, you must try to find your own way and don't stick to nostalgia. When we began, nobody was nostalgic. Ever Meulen and I had a lot of interest in things which many people considered old-fashioned. But we thought they had a certain value and we wanted to express it. But after a time it was better for him and me to go our own way in style and drawing and not look too much over our shoulders. I understand how people starting in comics now are interested in the Fifties and ▶

PIERRE VAN GENDEREN



ANTON MAKASING



IT'S HIGH TIME FOR THE LAST WORD IN FASHION

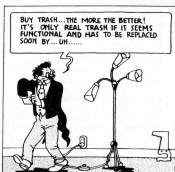


THROW THAT ART DEC
AND ART NOUVEAU
OUT THE WINDOW!



FROM NOW ON, IT'S
WORTHLESS. I HAVE
NEWS FOR YOU...

THE LAST WORD IN
FASHION WILL BE...
JUNK!



BUY TRASH... THE MORE THE BETTER!
IT'S ONLY REAL TRASH IF IT SEEMS
FUNCTIONAL AND HAS TO BE REPLACED
SOON BY...UH.....



BY..... TRASH!



THE SOONER SOMETHING
HAS TO BE REPLACED...



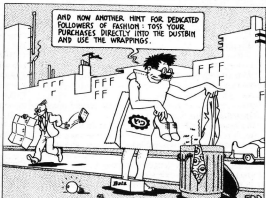
THE BETTER!



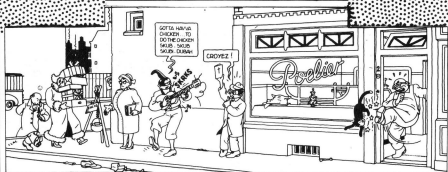
WE CAN HELP
TURN ORDINARY
TRASH INTO...
TRUE TRASH...



BY
TRASHING
IT!



AND NOW ANOTHER HINT FOR DEDICATED
FOLLOWERS OF FASHION: TOSS YOUR
PURCHASES DIRECTLY INTO THE DUSTBIN
AND USE THE WRAPPINGS.



▲FROM A JOPO DE POJO STRIP ORIGINALLY PUBLISHED IN OOR, 1975

want to do something like that. Creating something new from nothing is impossible — it has always grown out of the past. As a young artist you have to go through various periods in history to build up some kind of background. I think that's what is happening now.

P: Can you describe how you put a story together?

J: You start with a story to tell. You make very rough sketches of which scenes go after one another, then count how many pages you need for the story. You then sketch little panels to see if it's possible to have a cliff hanger at the end of each page, how the end looks and the title panel at the beginning. You can then work on the dialogue, which is very important as it influences the characters place in the panel. Someone who starts talking stands on the left and the main actor of the story moves from left to right. It's not always like that — you can play with it — but there are some rules in reading. So now you know how much space you need for each drawing and you divide it immediately into frames. There is a risk that while drawing you lose sight of the whole because you're so busy on a detail, so it is good that you decide on the number and size of the frames. Then you draw the speech balloons to know the space you need for the dialogue and bit by bit you have the black and white pages. I think the end of the story is very important, so I start at the end and the beginning at the same time.

P: How do you draw your 'Clear Lines'? People may think you draw them straight onto the paper.

J: Oh no, I start with rough sketches on tracing paper until I get the best pose. Then on the other side of the tracing paper I draw over it, correcting all my mistakes. Then I turn it over again and draw the correct lines and it transfers onto the cartridge paper as a clear line, keeping it clean to ink. And before you draw it onto the cartridge paper, you can move it around to find the right spot for it in the frame.

P: Your title lettering is always very original.

J: I'm fond of lettering. There are lots of Art Deco influences, but now I am going my own way again. I like the harmonious idea of types — the right type face for the right word.

P: Do you have any plans to write longer more sustained strips yourself?

J: I have had an idea on the shelf for about six, seven years now. It will be about sixty pages and deals with occupied countries, how people react during and after occupation. I have been reading lots of books on the subject. I think I'll set it in a fantasy world, so I can put in any situation. Who knows, sometime it must come out?!

P: You always put so much observation in your street scenes. Where do these details come from?

J: That's how I see life. When I walk down the street I see everything that can happen there and wonder, *Who's that guy? Why is he doing that?* And when I draw, I can't show people doing nothing — there's always something going on in the street.

P: Talking of which, Haarlem streets have a lot of dog turds on them, that's not unlike in your strips!

J: (Laughter) There are a lot of dogs here. In New York they have a law against it.

P and J (together): Pooper Scoopers! (Laughter)



SWARTE IN ENGLISH

ODUTCH TREAT (February 1977) — 'Electro Mania', two page strip and 'Incredible Upside Down', one page colour strip, along with strips by other **Tante Leny** artists. Kitchen Sink.

OWIPE OUT 1 & 2 (1979) — covers and introductions for compilations of Underground reprints. Real Free Press.

OTHE PAPALAGI — illustrations for an inverted anthropological study of the civilised world by a tribal chief from West Samoa. Real Free Press.

OMODERN ART (July 1980) — a limited edition (2,000) hardback collection of six colour strips. Real Free Press.

ORAW 1 (1980) — 'I'll Play The Blues For You' — Jojo de Pojo sings Albert King. One page strip.

ORAW 2 (1980) — cover, coloured by Francoise Mouly. 'The Clock Strikes', three page strip, and 'The Last Word in Fashion', one page strip. Both with Anton Makassar.

OHEAVY METAL (October 1980) — four Jojo de Pojo one-line cartoons and the strip from **RAW 1**.

ORAW 3 (1981) — script for Ever Meulen's 'Dazed Events'.

ORIP OFF 11 (Autumn 1982) — '50 Years Ago — The Adventures of Herge', three page strip.

OBIZARRE SEX 10 (December 1982) — contents page strip. Kitchen Sink.

ORAW 5 (1983) — 'The Mirror', one page illustration and 'Handy' with Anton Makassar and Pierre van Genderen, one page colour strip.

OTEN FEARS — a set of ten postcards, available via Titan Distributors.

OHEAVY METAL (December 1983) — 'Chance In A Million', eight page colour strip.

Windy Wilberforce

in... "FOR WANT OF A SNAIL"

© EDWARD FINSENT 1993

WINDY IS RARELY GIVEN TO BURSTS OF IRATE PASSION, BUT...

Gadzooks!! I am truly INCENSED!!



Just wait till I see that recalcitrant villain, Higgleswaithie! I'll show him he can't play fast and loose with great Windy Wilberforce!



Hello!! Look at this SAUCEPAN, Higgleswaithie! It has an enormous RENT in the side!

Indeed? So what!!



Faugh! Ye be a DULL-WITTED tradesman! You SOLD it me - I demand reconstitution!



So that's your game, is it? Well...

Rather than refund your money, I'd affix this utensil upon your head - thusly!



THIS NECESSITATES WINDY LEAVING THE SHOP IN A STATE OF INDUCED BLINDNESS.

Heh-heh-heh! What a FINE JAPE! That should lower his standing in the community!



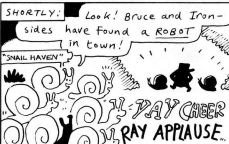
HE WANDERS INTO SNAIL TERRITORY...

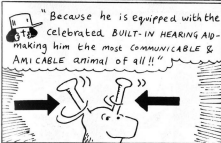
Look, Bruce! A ROBOT wearing a pair of pin-stripe trousers!



He's getting away! Don't let him escape, Ironsides!







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0.1480

PART ONE: THE VIRTUES OF XEROGRAPHY

This feature is about the basics of black and white photocopying. If you want to make your own magazine, here's a guide on how to do-it-yourself, with advice from Fast Fiction Editor, Phil Elliott and Eddie Campbell, author of Alec.

'The quality of photocopy reproduction has reached an extremely high standard, with some machines being on a par with the best that lithography can offer. For producing a small zine photocopying is probably the cheapest and quickest means of printing available to date.' Phil Elliott.

Economically it makes sense. Before the widespread availability of photocopy machines, the best way to print anything was by lithography or litho. This requires expensive photographic plates, the cost of printers' skill, setting-up time and then you will have to wait anything up to two weeks to see the result. The New Technology of Xerography requires none of these and allows you to print as few as five copies of your first issue.

■ The cost of copying

A4-sized photocopies are cheapest. An A4 sheet one side only costs between 7p and 10p. 'Don't pay more than 10p!', says Phil. 'With double-sided copies prices can vary between 10% on the single-sided price to more than twice the price; it pays to shop around!' Eddie Campbell comments, 'A3-sized copies tend to be slower and have no run-on discount. A4 prices in comparison can usually be relied on to decrease with the number you buy. On a run of 200 or 300 on a fast machine you may be paying 3p or less per side. If you can gain access to an office copier that gives acceptable image quality, you can run off a few cheap or even free ones.' So it is in your own best interests to check out all the options.

■ Shopping around

Take time to decide which facilities are the best — it isn't always the Print Shop in the High

Street. Any business with a copier in its office can offer its services, however not all copiers are brilliant.

Servicing can be neglected. The glass too needs to be clean and polished to avoid fingerprints or dust appearing in the copy. The lens and toner need regular attention. The toner is really the 'ink' and can be fluid or powder (fluid is perhaps better as powder images can rub off easily). When the toner needs refilling a light indicates on the console. If these things are neglected you will get marks on the copies, the image may be out of focus and the copies may be grey and patchy with images that can be rubbed off with the finger tips.

Small copiers, like the average library machine, are O.K. for the odd one-off but are not advisable for large numbers. If they are in constant use, they are inclined to overheat and this will cause the paper to warp, which can be impossible to straighten out.

Finally, a sloppy shop assistant is worse than useless or may be too busy to attend to what you ask. If you're not getting any cooperation it's time to go somewhere else! But once you've found the right place, stick with it.

■ How many should I print?

Print the number of issues you know you can sell! Don't be tempted to print 50 issues when your market may only extend to five. It's a common mistake to print too many. Start with a few then do more as you need them. Eddie suggests, 'Before printing anything check its worth by having one or two friends read it and gauge their reactions.' But don't let that stop you doing it! If your material has any appeal, your sales will grow as you go along.

■ How much should I sell it for?

Obvious! But an important

factor. Of course you would like to make a profit but that is less likely than making your money back. There is a tradition, it seems, among the small press to sell zines at cover price below the cost of producing them, often out of concern over selling copies. To sell a zine for 10p when it costs 20p is senseless! At least sell it at cost and make back the money you put in. If people like it, you can copy another lot when you've sold out, or bring out another issue!

Let's say your double-sided run-on A4 copies cost 12p each. An A5 eight-page zine, which is two double-sided A4, will cost 24p each. If you print a large number it will cost a little less than that per copy. Your cover price should be between 25p and 40p. Probably you'll have spent money on pens, paper, glue and card as well; these hidden expenses have to be taken into account too!

■ Next issue: more advice including preparing artwork, stapling, hand-colouring, reductions and distribution. The last word goes to Eddie Campbell who summed it all up in the introduction to his zine, *How To Get There*:

'... we take the whole caboodle to a little family corner-shop where they have a top quality xerox machine that prints solid blacks, reduces by any ratio we could want and we see the whole thing printed in an hour or so, retouching the artwork as we go along with Tipp-Ex and felt-tip. This is what I like about the current situation. Comics get produced fast. Not for me the old style of leaving the job with the printer for two weeks and crossing fingers. Making the books has become an immediate physical process... Fast Fiction, a neat phrase for the new small press game. When the dust clears it will be interesting to see if our fastness has taken us anywhere!'



THAT WAS ALEC MacGARRY'S FIRST IMPRESSION OF DANNY GREY'S FAMOUS KING CANUTE — THE CAMELOT OF ENGLISH PUBLIC HOUSES TO HEAR HIM SPEAK—

I'VE BEEN PUTTING OUT THESE ALEC MacGARRY STORIES IN A VARIETY OF FORMS OVER THE LAST TWO YEARS. AND THIS YEAR ESCAPE ARE PLANNING AN ALBUM OF THE FIRST SIX. AROUND THE NINTH— THIS ONE — IT BECOMES CLEAR THAT THE SERIES PIVOTS AROUND A PUB CALLED THE KING CANUTE —

Eddie Campbell

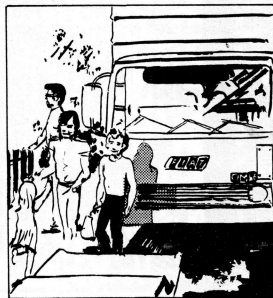
BUT FOR NOW, IT'S SUNDAY MORNING — GREY AND MacGARRY SLEPT ON THE FLOOR AT THE GODFREYS' HOUSE



DANNY WENT OUT AND EXTRAVAGANTLY BOUGHT A CRATE OF MILK — NOTHING LIKE IT FOR THE MORNING AFTER (HE ONCE CONSIDERED HAVING SOME T-SHIRTS PRINTED WITH 'SAVE THE COW')



BREAKFAST THEN WE ALL VISIT JOHN GODFREY'S PARENTS —



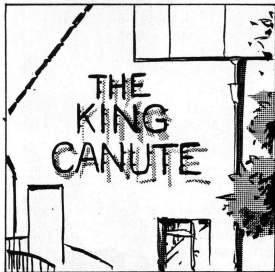
HIS MOTHER-EMILY-'EM'-
M FOR MOTHER-(HONEST)-
WE'RE SITTING ON THE BACK
LAWN IN AN ACCIDENTAL
MATRIARCHAL-SYMBOLIC
ARRANGEMENT -



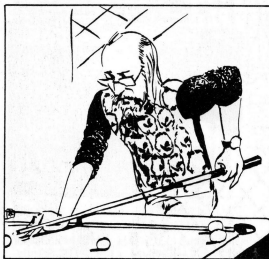
THAT IS, EM WAS ON A CHAIR AND SITTING NEAREST, HER
DAUGHTER AND GRAND-DAUGHTER PLUS JEN AND HER DAUGHTER
PAMELA AND EVERYONE ELSE APPROXIMATE APPROPRIATE -
AND ALL THIS NONSENSE GOING THROUGH MY NOGGIN BECAUSE
IT'S ONE OF THOSE DAYS WITH NOT MUCH TO DO -



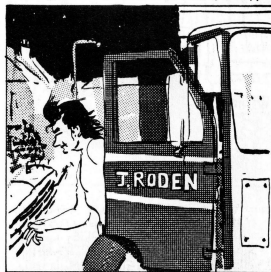
THE KING CANUTE IS IN THE
SAME BUNCH OF HOUSES BY
THE RIVER - WE GO ROUND
THERE IN THE EVENING -



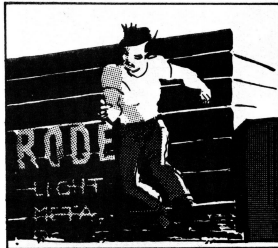
MacG. PLAYS POOL WITH A GUY
NAMED LEN WAITE - THEN
SOMEBODY ELSE PLAYS - IT'S
ONE OF THOSE EVENINGS WITH
NOT MUCH TO DO -



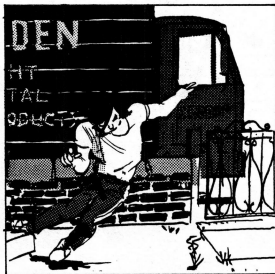
THE INTERESTING THINGS
WERE HAPPENING ELSEWHERE -
ON OTHER NIGHTS - TO BEGIN
WITH DANNY BROKE HIS FOOT.



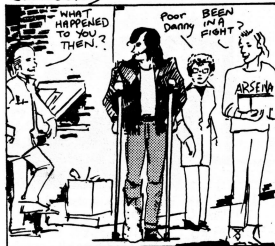
THE GODFREYS, DANNY AND A GIRL-FRIEND OF HIS (NOT JOSEPHINE OR VALERIE—ANOTHER ONE) WERE GOING TO SEE WOODY ALLEN'S 'ANNIE HALL' AT THE CLASSIC —



AND SINCE IT WAS THE FILM'S LAST NIGHT HE SAT THROUGH THE WHOLE THING BEFORE JOHN DROVE HIM TO THE HOSPITAL —



THE FIRST I HEAR OF ANY OF THIS IS A FEW DAYS LATER WHEN GREY COMES INTO THE FACTORY WITH HIS LEG IN A STOOKIE (AS WE CALL IT IN GLASGOW)



HI, DANNY— FUNNY THING HAPPENED TO ME ON THE WAY TO WORK TODAY— GETTING ON THE TRAIN I CLOSED MY FOOT IN THE DOOR—



..AND MY BOOT CAME OFF... THERE I WAS STANDING IN THE MIDDLE OF THE COMPARTMENT WISHING I HADN'T PUT ON THE PINK SOCKS —

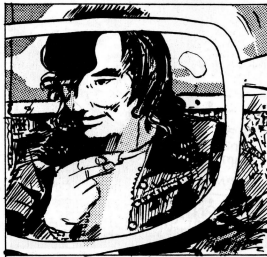




WHEN DANNY GREY EVENTUALLY GETS THE PLASTER OFF HE AND MacGARRY TAKE A TRAIN ALONG TO BRENTWOOD FOR A DRINK-



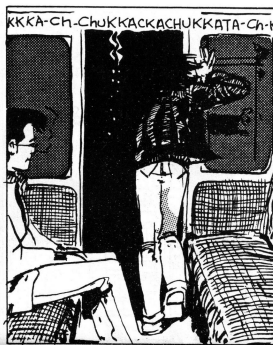
EVER HAVE THE OVERSENSITIVE FEELING THAT SOMETHING'S GOING TO GO WRONG..A FEELING LIKE SOMEONE HAD SANDPAPERED THE SOLES OF YOUR FEET-



IT WAS LATER, ON THE WAY BACK-

I WAS THINKING WHILE I WAS LAID UP, ABOUT THIS 'WASTING' PHILOSOPHY OF OURS - IT'S ALRIGHT SITTING AT HOME LOOKING AT THE WALL...





MacGARRY IS STILL WAITING
FOR THE PUNCH LINE -



um- WWHOOOSH! WWHOOOSH! WWHOOOSH!
you alright there?



THAT WAS THE INTER-CITY
GOING PAST ABOUT 12 INCHES
AWAY -



THESE LITTLE INCIDENTS BREAK
THINGS UP IN RETROSPECT -
THEY GET YOU NOWHERE EXCEPT
GIVING YOU SOMETHING TO TALK
ABOUT - THEY INDICATE A
LARGER PASSAGE OF TIME THAN
THE ROUTINE EAT, DRINK, SLEEP,
WORK, GET PAID, TAKE THE DIRTY
CLOTHES TO THE LAUNDERETTE

THE SECOND TIME MacGARRY
DRINKS IN THE KING CANUTE IS
LATER IN THE YEAR -



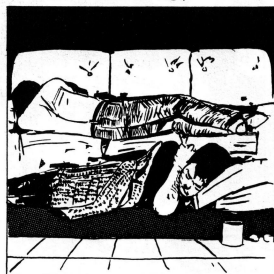
HE MEETS RICHIE- ONE OF THE OLD KING CANUTE CROWD WHO FIGURES IN SOME OF GREY'S ANECDOTES -



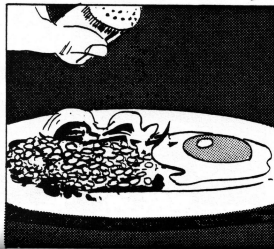
— LIKE THE TIME DANNY AND RICHIE GO IN THERE IN LONG-TAILED SUITS MARY DUG OUT OF THE LOFT - ~~~~~



GREY AND MacGARRY SLEEP ON RICHIE'S FLOOR AND IN THE MORNING RICH DOES A ROYAL COOKED BREAKFAST-



HE'S LIKE THAT, RICHIE... DOESN'T SAY A LOT- BUT THERE ISN'T MUCH HE WON'T DO FOR A FRIEND. (Alec now has a face for another of Grey's old anecdotes —)



IT WAS IN THE CANUTE A FEW YEARS AGO - MARY (WHO RAN THE PLACE THEN - SHE'S DECEASED - SCOTTISH ANGEL) NOTICED DANNY WASN'T HIMSELF -

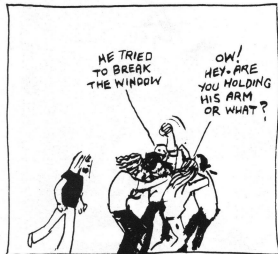
MARY SAYS KEEP AN EYE ON DANNY



(Don't take these pics literally - I wasn't there - I even imagined this in a variety of different locations, before first seeing the actual one - though this is certainly the window Danny tried to punch in when he threw his fit)



IT DIDN'T OFTEN OCCUR TO ME THAT DANNY GREY, THE GREAT SOLVER OF OTHER PEOPLE'S PROBLEMS, MIGHT HAVE A FEW TURBULENT ANXIETIES OF HIS OWN



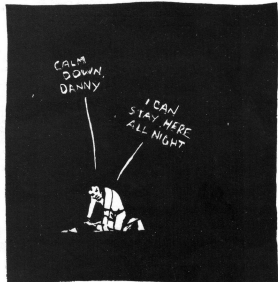
--(..once maybe when he dropped out of sight for ten days at Christmas, once when he found himself dragged into a fight between the Godfreys and just walked out)--



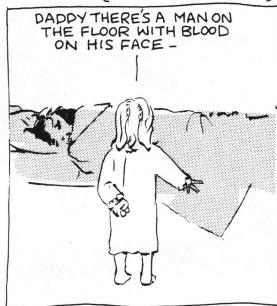
OR THAT THEY COULD POSSIBLY ERUPT UNCONTROLLABLY LIKE THIS--



IT WAS RICHIE WHO GOT DANNY HOME, LOSING SEVERAL TEETH IN THE PROCESS -



AND WHEN DANNY WOKE NEXT MORNING (he was married then..)



I'M SORRY, MATE



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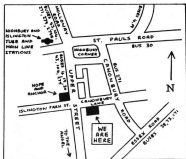
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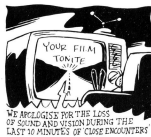
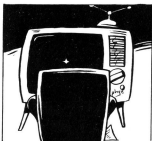
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by BRIAN HUGHES
NORM



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ESCAPE ARTISTS

● **EDDIE CAMPBELL** is from Glasgow and lives in Blackpool. He's an admirer of Milton Caniff and has just completed Chapter 17 in his series of Alec MacGarry stories. *'One influence on me personally was the father of a friend of mine in Glasgow, a hard-working man with a love of sport and company and a fine memory for the story-tricks picked up at matches, in wage queues and top decks of buses.'*

● **PHIL ELLIOTT** edits **Fast Fiction** Magazine and is drawing the 'Doc Chaos' serial written by David Thorpe and planned to appear next year in **Pure Entertainment**, an American magazine. He has recently designed for Fiorucci several colour stickers and done illustrations for La Palette's new fashion collection.

● **HUNT EMERSON** Who?!

▼ **MYRA HANCOCK** publishes her own line of **MYRA** Magazines; her latest, **MYRA 4** is available from **ESCAPE** for 50p plus post. She takes her Romance seriously



and has been known to peddle her wares as a cigarette girl on Camden Lock Market. *'I'm sick of seeing women's cartoons about periods! Yaa!'*

● **RIAN HUGHES** is in his third year at LCP. His great favourites are Hanna Barbera cartoons and

the Doctor Seuss books. He is designing spreads for **Smash Hits**, drawing 'Geoff the Cat' for **Just 17** and has a new ZIT.

● **PAUL JOHNSON** frequently talks about ceasing to draw and paint altogether but never seems to have the time to carry out his threat. *'I like to work in a variety of drawing styles, my technique changing to suit the aims of each particular piece.'* His recent publication **GRAB-BAG** shows the diversity of his visual ambitions. More to come.

● **CHRIS LONG** specialised in Film at college, after which he drew story-strips for **Frigidaire** in Rome. He now illustrates for **NME** and elsewhere and has story-boarded a video for Derek Jarman. *'I dressed to the left'*, we have been told.



▲ **ED PINSENT** studied Fine Art at Lanchester Poly. He's been drawing and publishing many story-strips for just over a year. He makes Super 8 film shorts and plays clarinet, but not at the same time. His younger sister Edith came up with the name 'Windy Wilberforce'. *'On 'Windy' my influences include George Herriman, Rupert, Georges Melies, Colonel Blink and others.'*

● **SAVAGE PENCIL**, to many the **Sounds** familiar, is a big fan of Ed 'Big Daddy' Roth. Not long after he started satirizing rock in his 'Zoo' strips in 1977, he also started playing it. Clean-living Savage has been in at least two bands, The Art Attacks and The Tagmemics. His own magazine, **Corpsemeat**, costs 40p direct from **Sounds**. In France his work appeared in **Degenerate Art** too!

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● **EDITORS**
PAUL GRAVETT
PETER STANBURY

● **RESEARCH**
EDDIE CAMPBELL
PHIL ELLIOTT
MICHAEL TURNER
JULIAN WATSON

● **THANKS**
ALAN GAULTON
GERALD MIDGLEY
MEERTEN WELLEMAN

● **WRITERS**
PAUL GRAVETT
PETER STANBURY

● **LONDON**
ESCAPE PUBLISHING
156 MUNSTER ROAD
FULHAM SW6 5RA

● **PARIS**
GEOFF CHAMBERS
171 RUE LEGENDRE
PARIS 75017

● **NEW YORK**
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► **SUBSCRIPTIONS** Individual copies: **UK** £1.30, **EUROPE** £1.80, **NORTH AMERICA** £2.50, **AUSTRALIA, NEW ZEALAND and JAPAN** £2.70. One year (4 issues): **UK** £5.20, **EUROPE** £7.20, **NORTH AMERICA** £10.00, **AUSTRALIA, NEW ZEALAND and JAPAN** £10.80.

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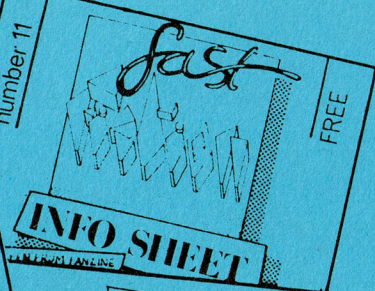
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